

The Journal of the Musical Home Everywhere

THE ETUDE

Music Magazine



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~Fiftieth Year~

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Personality and Music

YOUNG people are the sun and soil of you. For those you know, everything you see, everything you come, everything you know, everything you have, everything you accomplished, every future, every love, every hope, every fear. And those all have a place in your heart, and in your life.

Like children, poor persons may be good or not so good as they may be. They are not necessarily the ones of your greatest needs (no doubt how much you may not count on world possessions), it has a great bearing on the way you live and the way you act in life. We have known men with millions in their coffers who would consider that you should have to be good to be good. We have known men to be very merciful people, and every now and then possess only added to their obvious aggressions or living.

Arthur Nikisch the great conductor is not remembered for his interpretations but for contemporary conducting which coincided with the aesthetic movements of his time.

stronger makes has an underground layer. Strange low-priority junctions the room. You were in a dark room, and in that room a group of people started to talk, you would know it definitely as distinguishing them, although ends in time approach the same sentence. The same night is end of Graham McNamee, Missouri Chamber George M. Cohen, Frank D. Roosevelt, Edith Bunker and Ed Wynn were added to the guest group. Working portions on the light, one could already draw materials.

...beginners who aspire to great heights, how poor ever their training, have a range of great possibility. You can still understand responses and ideas, such as a vision in developing a masterpiece, and you can still be inspired. But if you have separated soul and body, what has your response been to yourself? In our experience we suggest that often the body and soul are separated, but the soul developed not merely their vehicle but their locus in the higher areas are those of the body. The soul is not the body, but the body is the soul's vehicle. By this we do not mean merely the physical sense of the moment. The suggestion is that the soul is the vehicle of the presence of words that have kept, in contact with great knowledge, sound and accurate philosophy, original and creative thought.

What no lover of the race might be led to guess. A variety of crop improvement may be desired by each county, while, however, the use of a dozen of the old varieties, at least, will insure success. The playing of *Tahara* is an illustration in revealing the possibility of the production as well as the use of *Wheat* flour. The two varieties and subtlety of *Shirataki* should be used for the delicate dishes of the *Shirataki* flour. The use of *Proteins* is also to be recommended, as well as the younger types of *Bread*. And these flours are distinctly actions of personality.

sculptor. Argue to do that things. That do great things—over allowing policy thoughts or sensible tools to consume your time. Mind you we like to enjoy a good time as well as work, but we know that if we spend more than a reasonable fraction of our working hours in idleness or second efforts, soon day by day shall have to die, and we hardly fit in. Crossed in the world besides who

ARIEL
SCHERZO VALSE

Grade 3½.

Allegretto 4/4, $\dot{\text{q}} = 88$



Dance No.

IN A HAMMOCK

WILLIAM BRIDSON

In a dreamy manner 116-120

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DREAM SHADOWS

GUSTAV LEON, Op. 2, No. 2

SQUADRONS OF THE AIR

MARCH

Out of the many first measures of an type we have used for some time. Pupils will have great fun in outraging the full band while playing.

Grade 5. *Musica can begin M.M. 110.*

IRENE MARSHAND RITTER

INDIAN SUNSET

A slow study and the certainty that the theme is well secured throughout the piece will insure the best results.

Grade 5. *Slowly and with dignity M.M. 60.*

GUSTAV KLIMT

Gaudia

Andante assai (trillato) $\frac{2}{4}$ 111

MASTER WORKS

HIDE AND SEEK
CACHE-CACHE

photo is kept for his baptismal record. Ayers will make place of photo given to the high class students until

ALEXANDER KOPYLOW,
Op. 32, No. 2

Figure 4. Allergen gas mixture 2.

A page from a musical score for orchestra, featuring multiple staves of music. The score includes parts for strings (Violin 1, Violin 2, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and percussion (Drum, Cymbal). The music is in 2/4 time, with a key signature of one sharp. The score is filled with complex rhythmic patterns, including sixteenth-note figures and eighth-note chords. Dynamic markings such as 'p' (piano), 'f' (forte), and 'ff' (double forte) are used throughout. The page is numbered 200 at the bottom right. The title 'String quartet' is visible at the top left, and 'Coda' is written in the middle of the page.

MARCH
FROM CAPRICCIO, Op. 23

The expression of Mendelssohn was written in the composer's earliest period when he was giving special attention to his earliest works. This is a fine study in the early known work. Grade 6.

M. 100

FLORA W. ALBRIGHT

FULFILLMENT

ARTHUR F. KELLOGG

REFERENCES

CONTINUATION

22 of 30 pages

THE HOUSE BY THE SIDE OF THE ROAD

REV. WALTER FOSS

MRS. BETH GILLESPIE

Sturdily, in march rhythm.

SCHLESINGER

A musical score for 'The Star-Spangled Banner' featuring piano and voice parts. The piano part is in the bass clef, and the voice part is in the soprano clef. The score includes lyrics in parentheses and a tempo marking of 'Presto'.

Finally, for τ ,

LITERATURE AND

THE KTFVDF

sharply forte

measured tempo

soft

sharply forte

soft

I Swinging rhythm

the old who was glad, the new who are bold, as good as to hold on

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A musical score for 'The Star-Spangled Banner' in G major. The vocal line is in soprano, with lyrics in the vocal part. The piano accompaniment is in the basso continuo style, with bass and harmonic support. The score includes a dynamic marking 'Dio.' and a tempo marking 'Presto'.

ANSWER

6. *Leucosia* *leucostoma*

1987 20 6 10 20 50

— 10 —

19. *Phragmites australis* (Cav.) Trin. ex Steud.

A musical score for 'The Star-Spangled Banner' in 2/4 time. The vocal line is in soprano, with lyrics in parentheses. The piano accompaniment is in the bass and treble staves. The vocal line starts with a melodic line, followed by a vocal entry with lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The vocal line continues with a melodic line, followed by another vocal entry with lyrics. The piano accompaniment continues with the same rhythmic pattern. The vocal line concludes with a melodic line, followed by a final vocal entry with lyrics. The piano accompaniment concludes with a rhythmic pattern of eighth and sixteenth notes.

— 10 —

A musical score page for 'The Star-Spangled Banner'. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The vocal part includes lyrics: 'who set us free' (measures 1-2), 'we who set us free' (measures 3-4), 'we who set us free' (measures 5-6), and 'we who set us free' (measures 7-8). The piano part features a bass line and a treble line with various dynamics and markings like 'ff' (fortissimo) and 'p' (pianissimo). The page number '11' is visible in the bottom right corner.

2000

GOPAK

SECOND

Allegretto scherzando 16 $\frac{2}{4}$ 200

M. MOUSSORGSKY

GOPAK

PRIMO

Allegretto scherzando 16 $\frac{2}{4}$ 200

NOCTURNE

MIDSUMMER NIGHT'S DREAM

1st VIOLIN *Andante espressivo*

2d VIOLIN

NOCTURNE
MIDSUMMER NIGHT'S DREAM

E. MENDELSSOHN

Andante espressivo
Andante espressivo

1st CLARINET in B_b

B_b ALTO SAXOPHONE

1st CORNET in B_b

CELLO or TROMBONE 9

MIDSUMMER NIGHT'S DREAM

E. MENDELSSOHN

NOCTURNE

MIDSUMMER NIGHT'S DREAM

F. MENDELSSOHN

SUMMER-TIME FROLIC

RED ADAM

卷之三

Gaultier et al.

A musical score page for piano and orchestra. The top staff is for the piano, showing a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the orchestra, showing a bass clef and a common time signature. The page is numbered '10' in the top right corner. Measures 10, 11, and 12 are shown, featuring complex rhythmic patterns and dynamic markings like 'p' (piano) and 'f' (forte).

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THE GAY OLD FROG

APPENDICES

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Presently, with an important act 10 10 45 pm

Days after 1987 by Typeless Preemptive

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THE STUDY

Figure 1.

JOURNAL OF

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MY DOLLY

CHARLES H. MASSEY

A musical score for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The score consists of four staves of music with lyrics. The lyrics are: 'My shadow' (mezzo-soprano), 'closed her eyes' (soprano), 'Dove' (mezzo-soprano), 'closed her eyes' (soprano), 'Then' (mezzo-soprano). The piano part includes dynamic markings like 'p' (piano) and 'ff' (fortissimo), and various slurs and grace notes.

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